

Smart Clothes for Travelling Wear

By Mildred Lodewick.

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VOYAGING, whether in a rocking steamer over billowing waves, in the stuffy compartment of railroad train, or amid the soft cushions of a private touring car, forms a part of many people's vacation time, when different climates attract them. Travelling clothes are as necessary as any of those one wears upon reaching one's destination, and frequently they form a characteristic part of the sport equipment of one's wardrobe. For instance, a wise choice of travelling wrap will do splendidly for a practical topcoat for wear on cool mornings over sport frocks or the sweater and skirt costume. It is indeed seldom that a person is so far behind the times as to think of travelling in clothes that must be laid aside upon reaching one's destination, not to be seen again until leaving.

The cape, a favorite of the winter mode despite the many predictions to the contrary, has triumphed to an extent of equal popularity with the coat. This includes the short coat, which completes the skirt or one-piece frock, and the topcoat.

Instead of coat suits, therefore, we will see cape suits, too, and while they have not the degree of tailored chic, they have the flaunting dash, which is quite as appealing.

And the very quality which it lacks makes the cape an appropriate accompaniment of the dressier type of frock, so that afternoon costumes of crepe or satin will have their matching capes to complete a harmonious toilette, and the separate wrap was never able to achieve the same effect of harmony. Capes which accompany the dressy frocks will naturally be elaborated in a way to correspond with the frock. I saw one recently of black satin trimmed with huge wheels of plaited ribbon about the lower edge.

For travelling and sport wear, however, I have designed a smart model to be made of plaid woollen material bound with plain velour, with no lining, or if the material is too light weight, a lining of plain posy willow matching the finishing band. The cape reaches to the bottom of the skirt and has slashes through which the arms may be thrust, but which may be held together with tiny lugs on the back when cold breezes blow and one's arms would prefer to be wrapped about one underneath. The collar is huge enough to form a soft flattering roll about the face and is also finished with a binding. But one large button and eyelet is used to fasten the cape, which is cut slightly

circular, and therefore wide enough to wrap comfortably about one.

Gay colors are very smart for travelling togs these days, and it is not uncommon to see vivid violet or orange, bright green or canary yellow playing important roles in the smart plaid fabrics. And supplementing the topcoat or cape is always a scarf of some sort or other. It may be knitted silk, knitted wool in one of its varied forms, or of a soft woollen fabric. The last mentioned is frequently made at home by clever girls who like many changes, and requires only a row of tied fringe about the lower edge, while other edges may be picoted. Of course, further elaboration is not amiss, such as appliqued flowers of felt, varicolored, or rows of ribbon in various widths, and colors may be featherstitched on to a woollen fabric scarf with novel effect.

I have suggested in my sketch an original method of elaborating such a scarf by picoting several short bars across the ends and running through them ribbon, which may be easily changed to different colors at leisure and achieve a delightful diversion. The same effect is repeated in the hat which is composed of the same fabric as the scarf, and down the right shoulder drops many fluttering ends. A neutral green scarf and hat, for instance, could have changes of bright blue, purple, brick red, orange and yellow, besides black.

In the lower left hand corner I have shown a trig collar and tie that complete a plaid sport skirt, with a soft tan homespun coat. The hat is of tan braid, soft and pliable, and is

held up on the right side with a cluster of henna red lacquer fruit and leaves with high lights of orange in them. A band of henna velvet binds the brim.

Fringed sport skirts are very smart, and when not completed with a coat of some sort are matched up in scarfs. In fact, scarfs of the same fabric are sold as complements to such skirts.

Scarf and hat sets of knitted wool are smart accessories for wear with silk sport skirts and frocks, but just at present the woollen sport skirt is receiving more favor.

Woollen sport suits of gay tweeds are worn on the city streets these days, and with neutral felt hats and wool scarfs appear not inappropriate. The woman whose clothes buying must always incorporate a problem in eco-

nomies should not, however, indulge in such a suit, although the gay skirts, scarfs and separate wraps I have mentioned are quite all right, for they afford a more diversified effect in the scheme of dressing.

In speaking of scarfs, I should mention the fact that they have become so gay and spirited that they are no longer confined to the neck, with their utilitarian natures plainly exhibited, but are draped about the outside of the coat, with the collar rolling over it, while the ends are tucked under the belt. Where a cape forms the outer garment, however, the scarf, as will be noted in my sketches, is more easily visible underneath than it is with a coat and is also needed for the warmth it provides, and therefore the belt of the frock serves to hold its ends in place.

DESIGNS BY MILDRED LODEWICK.



Black Is Always Smart

BLACK is still popular in Paris—and always will be for the matter of that.

Every Parisienne knows that she looks smartest in black—that along the paths represented by that color lie the possibilities of perfection.

Some girls have the fixed idea that black is not becoming to them and they will be interested to know that black is really becoming to every one. The style all depends upon the way it is designed.

Some girls can stand a high neckline of black, while others must have a very low neckline so that much white skin will show to create that contrast between black and white which is so picturesque under any circumstances. Some of them look sweet and pretty in black sleeves that are long and flowing, while others simply have to have short and tight sleeves.

The whole idea is to study yourself and your adaptation to black. You are sure to look well in it if you do it well. But it is not a color which can be slapped on, as it were, and allowed to go at that. It is a color from which your personality must be made to stand out in relief. And it is a color, too, which can more effectively stamp out your personality than any other.

Some girls look well in shiny black. Others must wear dull black. Some of you must add a sparkling touch of color. Others must leave the darkness in uninterrupted splendor.

The French girls know the secret of wearing black from their infancy onward. That is why they never cease to consider the color smart.

What to Make in an Evening

By Ada Newcomb.

LIGHT WOOLLEN SCARF.

NO, this is not a knitted scarf. That couldn't be done in an evening no matter how swiftly your fingers were trained.

This is one made of one of those loosely woven homespun materials and finished with some stitches of wool that do not take any time to apply.

Choose a homespun of some bright and becoming color—either pink or blue or one of those light greens or a violet in an interesting shade. Now select some wool that is just about the same color as the fabric with perhaps a shade or two of difference according to your sense of color and the color of wool that you can find in the shops. Cut the homespun fifteen inches wide, and use the width of the material which runs from fifty to fifty-four inches. (You will only have to buy a half yard.)

All around the edge do a loose buttonholing of woollen threads. Don't place the stitches too far apart, be-

cause they must, after all, give a firmness to the edge which will fit the scarf to stand all of the wear and tear that you choose to give it.

On both ends of the scarf make a fringe of the woollen threads by knotting the wool through the homespun material. You can do this by using a large eyed wool needle and drawing four threads at a time through the goods. Eight threads or the double of four will be sufficient for one knotting of the wool. Then cut off these threads to a length of about four inches to establish the line of your fringe.

That makes the scarf. That is all there is to it. Then, if you are ambitious, you can make a Tam o' Shanter hat to match, and use for the trimming at one side two bobbing tassels of the wool which you have previously used to make the fringe on the ends of the scarf.

Gray scarfs are pretty with brighter colors of wool used to make the edging and the fringe. Or you can use gray wool for the trimming of the brighter colored scarfs.

Heavy Silks for Suits and Capes

THE new silks are being done so handsomely and so heavily that they are extraordinarily well fitted for spring capes and suits as well. In the smart shops you will find these silken outer things being shown extensively, and it does look as though we were to have a season when they will be more popular than they ever have been before.

There are many advantages about the silk suits and cloaks. They are light to wear and so very cool for warm days. Then, the way the silks are woven now, they are durable and un-mussable. In fact they are less trouble to take care of, it seems, than many woollen fabrics.

The dust shakes out of them. They can be rolled to fit into small places. They are not cumbersome to carry as outer wraps when one must throw the extra covering over one's arm, and they are so graceful looking.

Girls whose figures are large in any respect will rejoice in this new vogue for formal silk things. The silken folds cling to one's figure and never create the least effect of extra largeness in any way. They can be depended upon to subdue the figure as much as possible. And, since the silks are so cleverly woven and dyed, they can be depended upon to keep their shapes through much wear and tear.